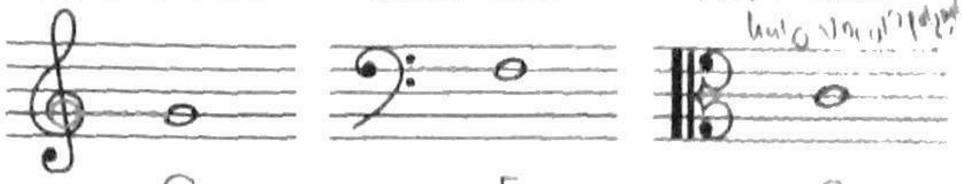
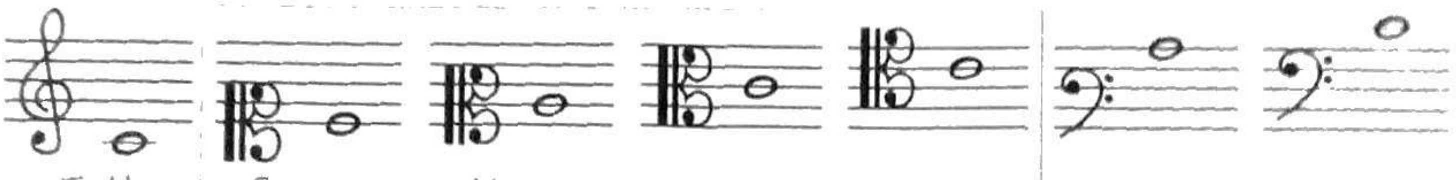
STAFF

TREBLE CLEF / BASS CLEF / ALTO CLEF



TREBLE CLEF	BASS CLEF	ALTO CLEF
G	F	C

MIDDLE C IN SEVEN CLEFS



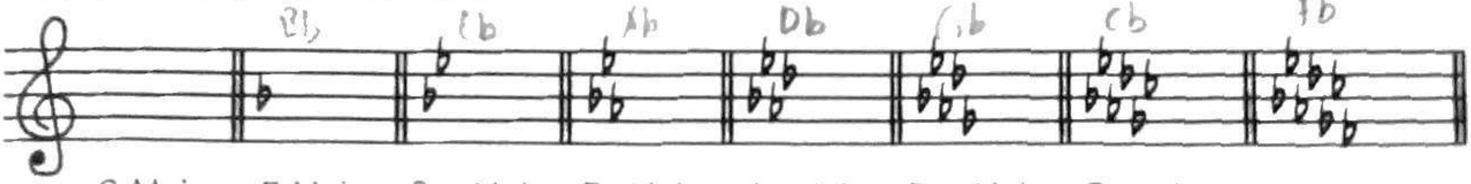
Treble | Soprano | Mezzo-Soprano | Alto | Tenor | Baritone | Bass

C CLEFS

KEY SIGNATURE IN SHARP

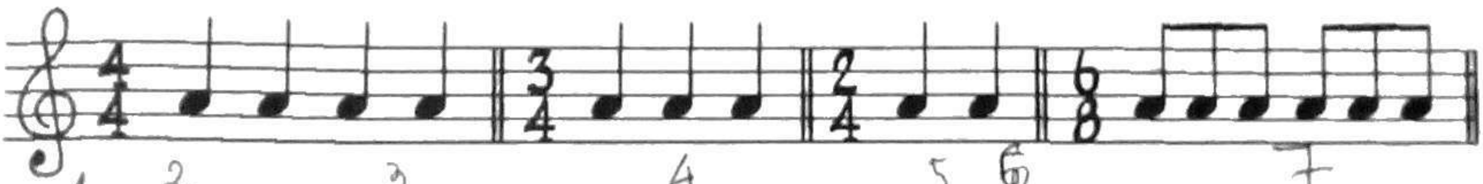
C Major	G Major	D Major	A Major	E Major	B Major	Fis Major	Cis Major
a minor	e minor	b minor	fis minor	cis minor	gis minor	dis minor	ais minor

KEY SIGNATURE IN FLAT

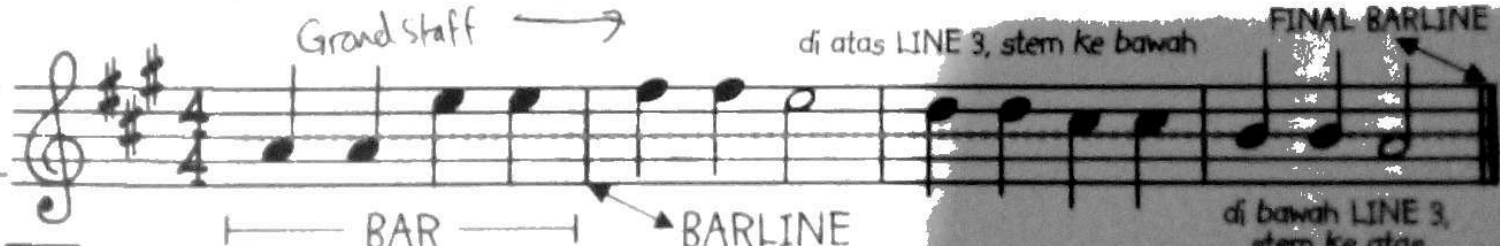


C Major	F Major	Bes Major	Es Major	As Major	Des Major	Ges Major	Ces Major
a minor	d minor	g minor	c minor	f minor	bes minor	es minor	as minor

TIME SIGNATURE



STAFF, CLEF, KEY SIGNATURE, TIME SIGNATURE, BAR, BARLINE & FINAL BARLINE

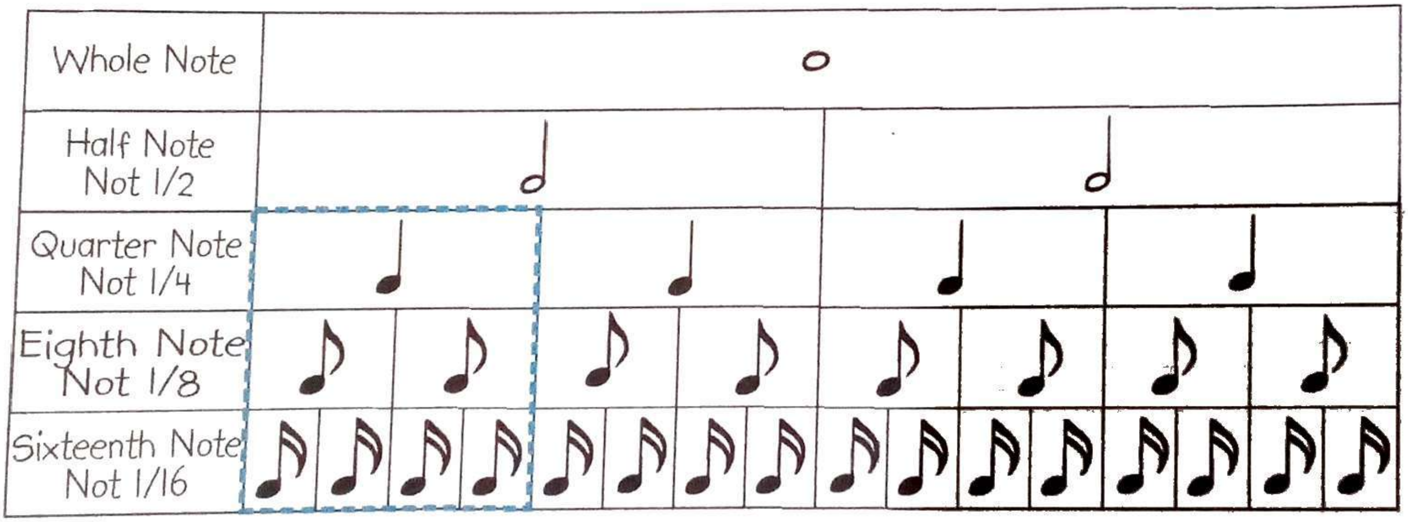


STMB — Sekolah Tinggi Musik Bandung

NOTE VALUES & REST VALUES

White Notehead	Stem White Notehead	Stem Black Notehead	Stem, Flag Black Notehead	Stem, Double Flag Black Notehead
Whole Penuh	Half 1/2	Quarter 1/4	Eighth 1/8	Sixteenth 1/16

JEDA
EM!

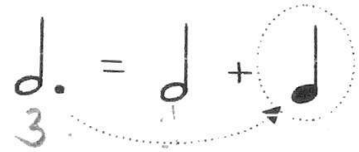


4 *buah* not 1/16 = 2 not 1/8 = **1 not 1/4**

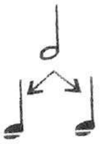
With Beams

Flag digabungkan

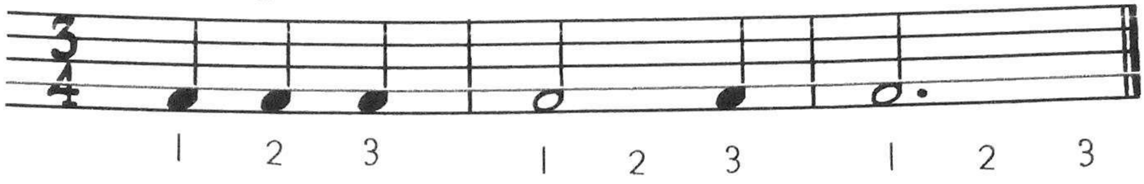
DOTTED HALF NOTE



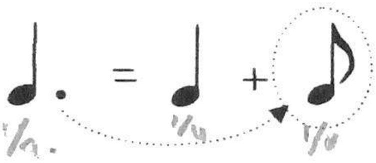
Nilai Dot adalah 1/2
dari nilai not sebelumnya
"setengah dari Half Note
adalah Quarter Note"



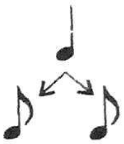
Contoh dalam time signature 3/4:



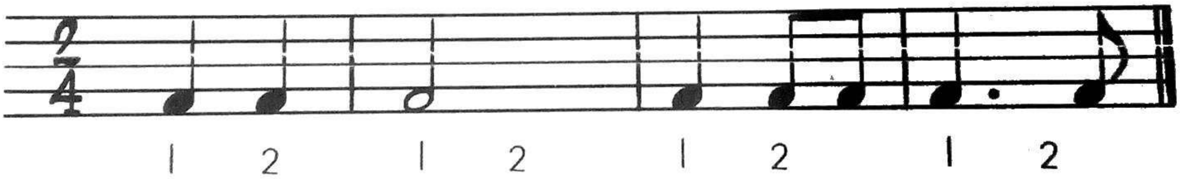
DOTTED QUARTER NOTE



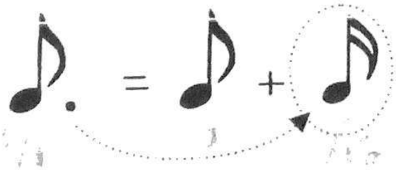
" setengah dari Quarter Note
adalah Eight Note"



Contoh dalam time signature 2/4:

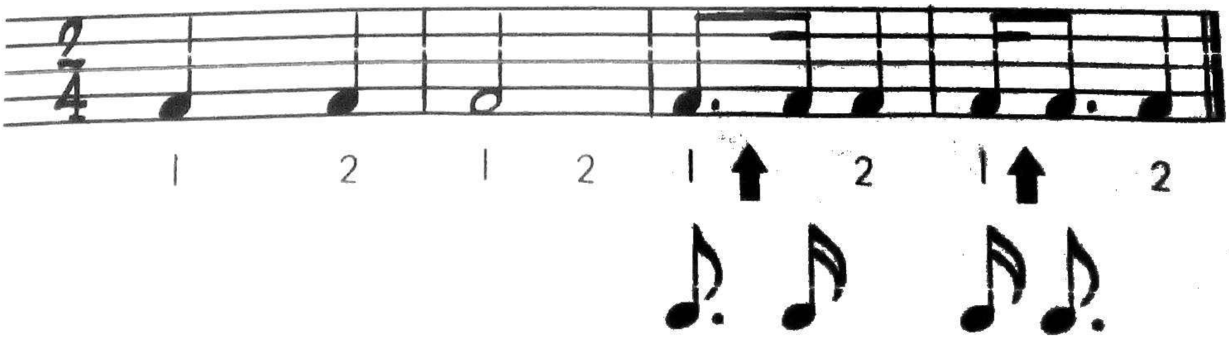


DOTTED EIGHTH NOTE

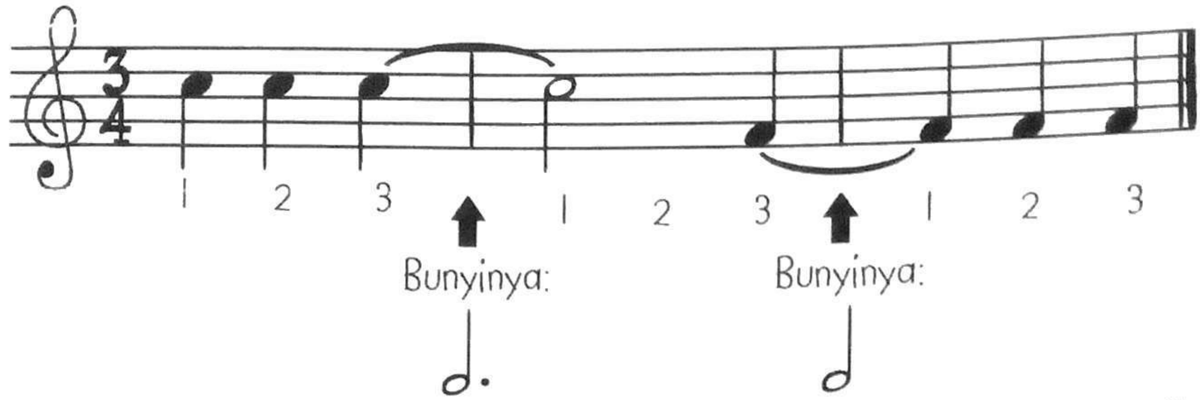


"setengah dari Eighth Note
adalah Sixteenth Note"

Contoh dalam time signature 2/4:

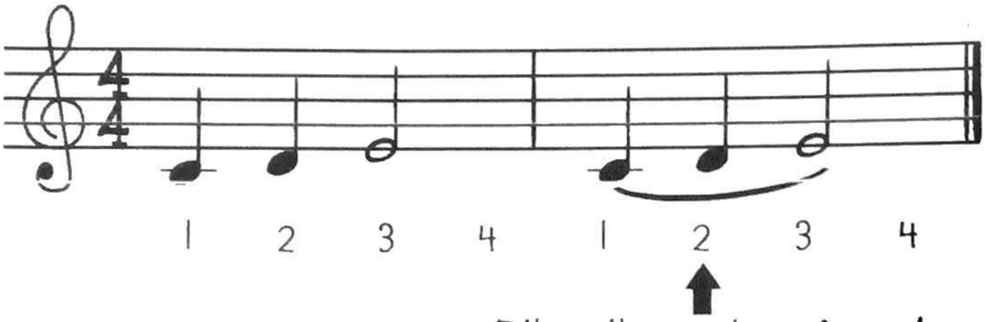


TIES



Catatan: Letak Tie selalu berlawanan dengan Stem (jika stem ke atas maka tie berada di bawahnya, dan sebaliknya)

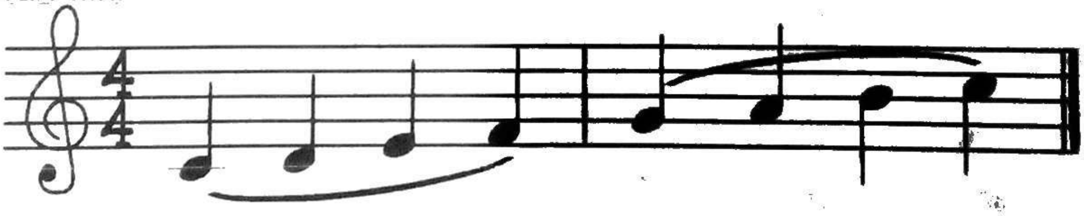
SLURS



Dibunyikan satu nafas, atau satu bow untuk instrumen string

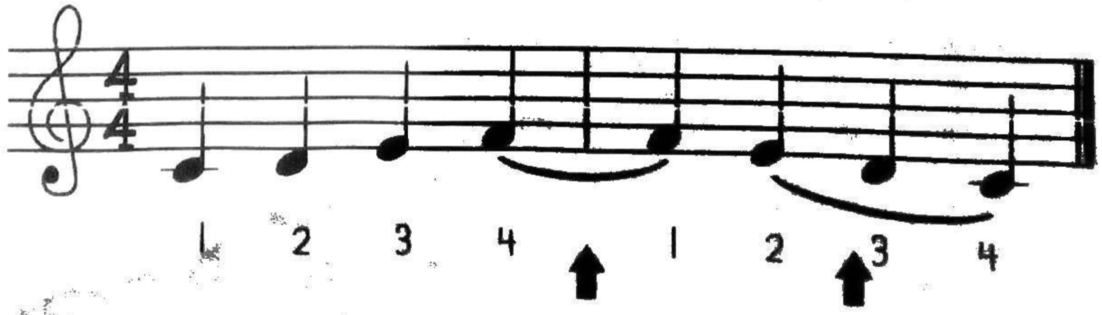
Catatan: Jika posisi semua stem sama (semua ke atas atau ke bawah) maka, letak slur berlawanan dengan stem (jika semua stem ke atas, maka slur di-bawah). Tetapi jika posisi stem ada yang ke atas dan ke bawah, maka letak slur berada di atas not

Contoh:



Perbedaan Ties dan Slurs: Ties digunakan untuk pitch yang sama, Slurs digunakan untuk dua not atau lebih dengan pitch berbeda.

Contoh Ties dan Slurs



Tie Slur (Legato)

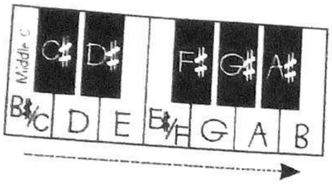
STMB Sekolah Tinggi Musik Bandung

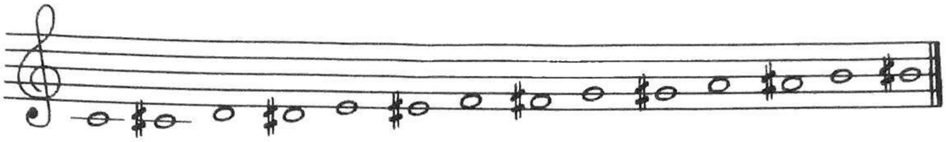
JONATHAN

ACCIDENTAL: SHARP (♯) & FLAT (♭)

Accidental SHARP (♯) digunakan untuk not yang dinaikkan setengah, sedangkan accidental FLAT (♭) digunakan untuk not yang diturunkan setengah.

SHARP (♯) Naik 1/2



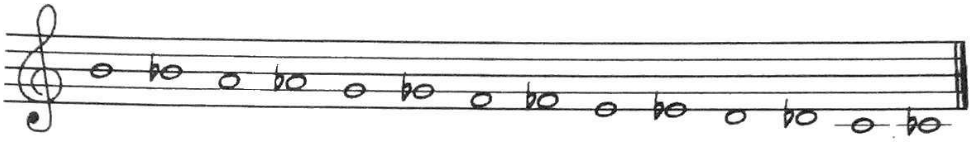


C Cis D Dis E Eis F Fis G Gis A Ais B Bis

F C

Maksudnya apa? Sama

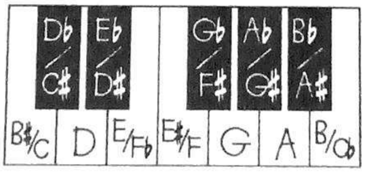
FLAT (♭) Turun 1/2



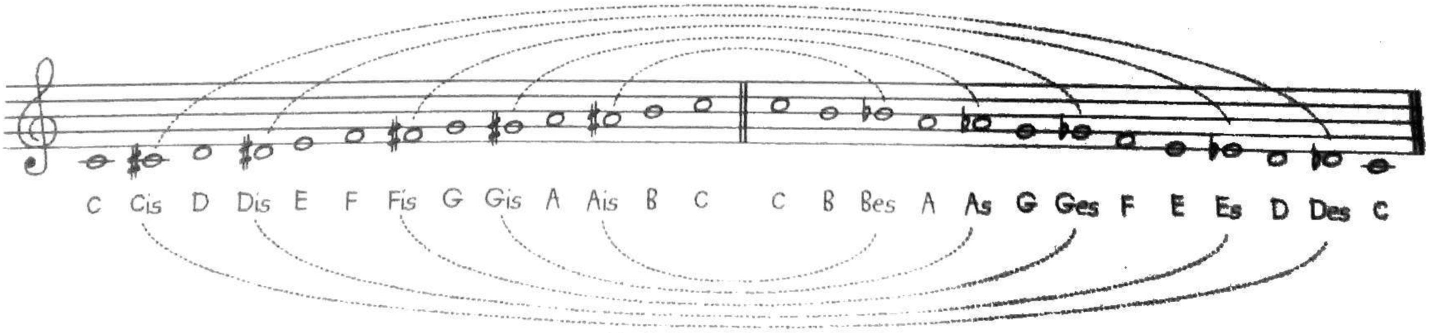
B Bes A As G Ges F Fes E Es D Des C Ces

E B

Dalam tangga nada CHROMATIC, urutan nada dari rendah **ke tinggi (ascending)** menggunakan accidental SHARP. Sebaliknya, urutan nada **dari tinggi ke rendah** (descending) menggunkan accidental FLAT.



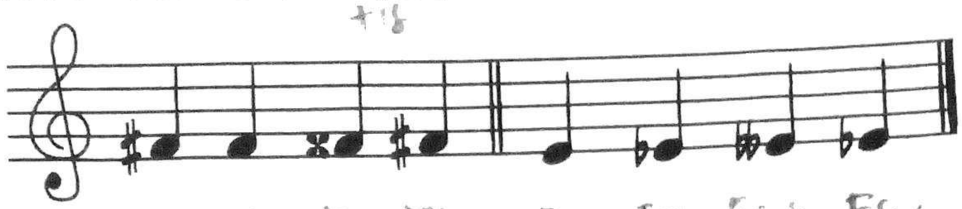
Bunyinya sama



Musical alphabet berbeda

"ENHARMONIC"

ACCIDENTAL: DOUBLE SHARP (𝄪) naik 1 & DOUBLE FLAT (𝄫) turun 1.



Fis Fis Fisis Fis E Es Eses Es

ACCIDENTAL: NATURAL (♮)
Membatalkan accidentals atau mengembalikan ke not asli (tanpa accidentals)

Fis F Fisis F Eses E Es E

CATATAN:

1. Tanda Accidentals terletak di sebelah kiri not (sebelum not).
2. Accidentals digunakan untuk not dengan musical alphabet yang sama. Contoh, jika C naik setengah maka menjadi C# (cis).
3. Accidentals hanya digunakan untuk not pada LINE atau SPACE yang sama (tidak berlaku untuk OCTAVE).

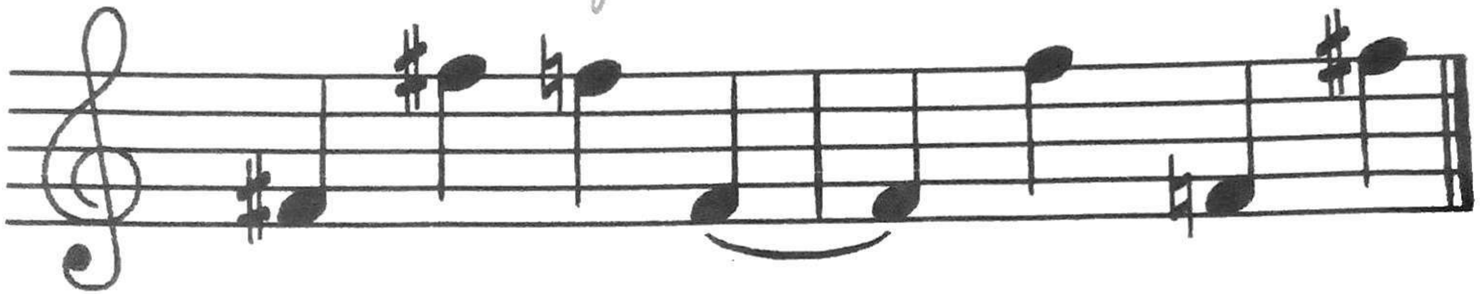
Fis F Fis Fis Fis Fis Fis Fis

4. Accidentas tidak berlaku untuk birama selanjutnya. Jika ingin not yang sama di birama selanjutnya, maka harus ditambahkan tanda accidental.

Fis F Fis Fis F F Fis Fis

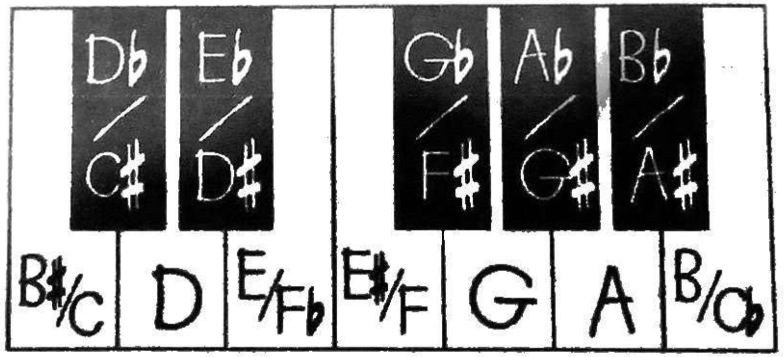
5. Accidentas berlaku untuk birama selanjutnya, jika menggunakan TIE.

Masih berlaku utk birama yang sama?



___ ___ F Fis Fis F F Fis

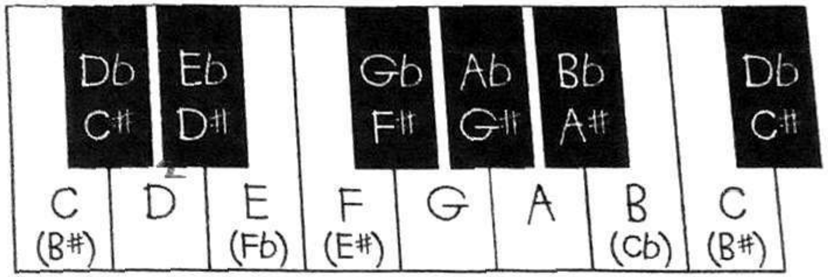
ENHARMONIC: Bunyinya sama tapi namanya (musical alphabet) berbeda



← B/Cb

STMB
SEKOLAH TINGGI MUSIK BANDUNG

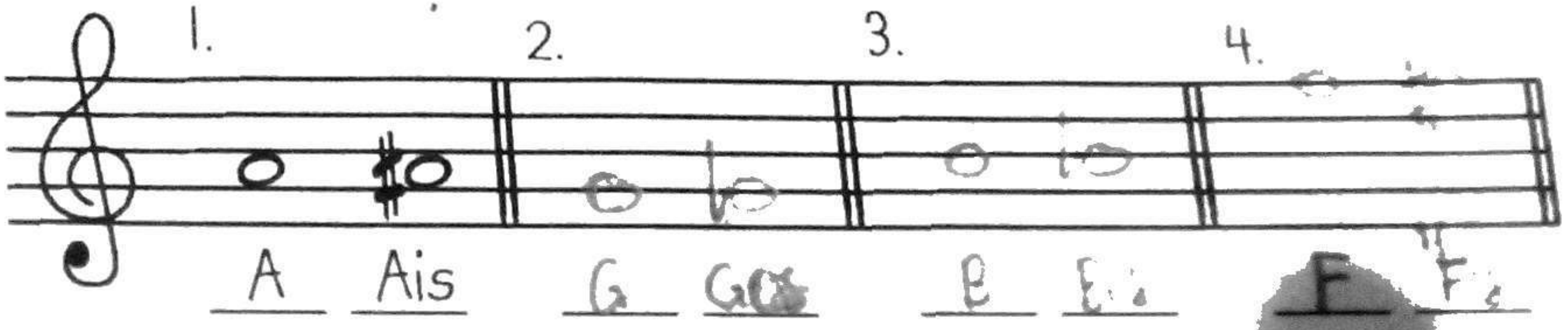
HALF STEP: Jarak 1/2 atau melangkah satu tuts (hitam atau putih).



CHROMATIC HALF STEP: menggunakan musical alphabet yang sama
Misalnya, Half Step dari C adalah Cis (naik) atau Ces (turun)
Catatan: gunakan tanda accidental Sharp (#) jika nada naik 1/2 dan tanda accidental Flat (b) jika nada turun 1/2.

Tentukan Chromatic Half Step dari:

1. A naik
2. G turun
3. B turun
4. F naik



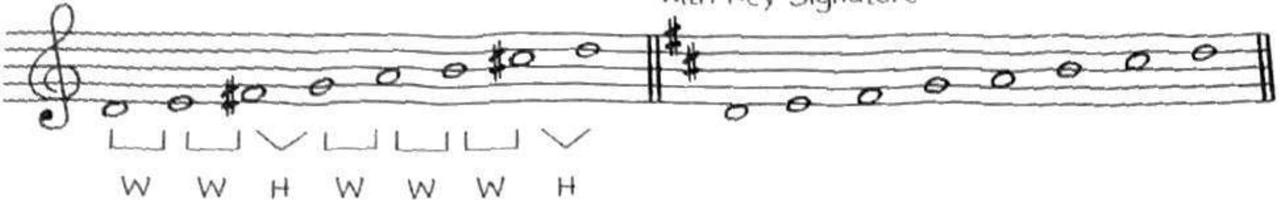
DIATONIC HALF

STMB
MUSIK BANDUNG

MAJOR SCALES

with Key Signature

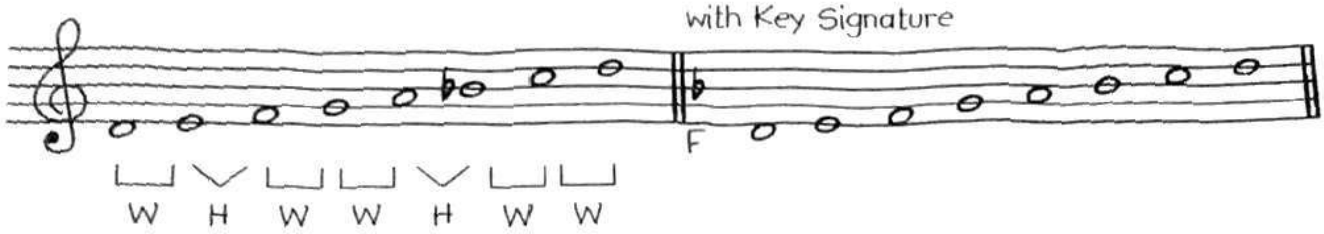
D Major



NATURAL MINOR SCALES

with Key Signature

D Natural minor

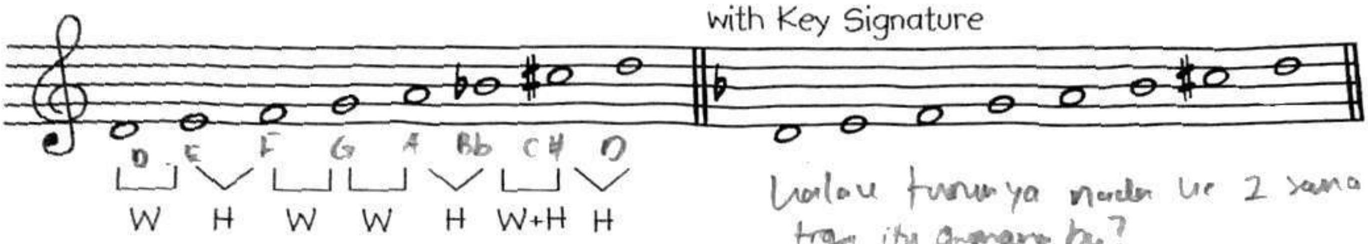


HARMONIC MINOR SCALES

Menaikkan nada ke 7

with Key Signature

D Harmonic minor

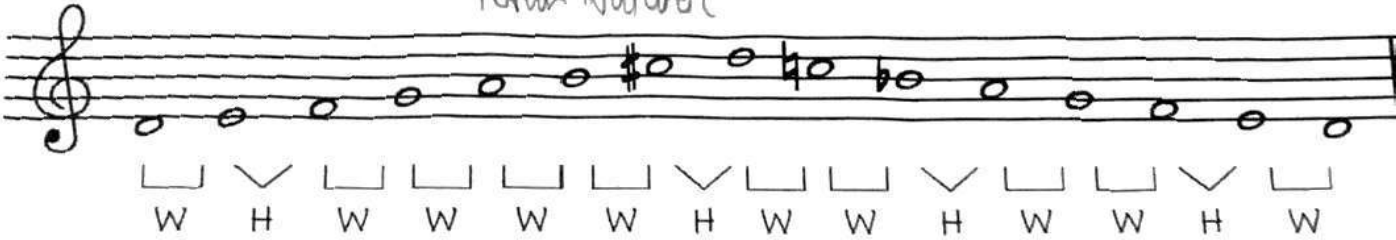


kalau turunnya nada ke 2 sama tapi itu gimana bu?

MELODIC MINOR SCALES

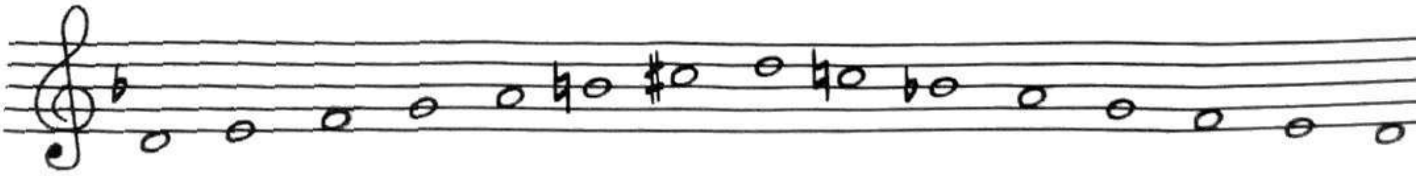
Naik 6 dan 7
Turun natural

D Melodic minor



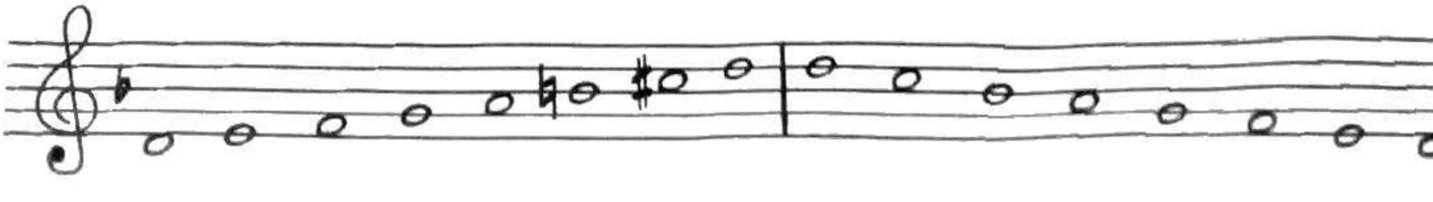
with Key Signature

D Melodic minor



with Key Signature & Bar Line

D Melodic minor



NAMING DEGREES OF THE SCALE

I II III IV V VI VII VIII / I (Octave)

The TECHNICAL NAMES for the degrees of the scale

I : TONIC
Not paling penting dari scales, merupakan not pertama (keynote)

II : SUPERTONIC
"Super" berarti di atas: di atas TONIC

III : MEDIANT
"Mediant/Medius" berarti di tengah: di tengah, antara TONIC dan DOMINANT

IV : SUBDOMINANT
di bawah DOMINANT

V : DOMINANT
Not penting selain TONIC, merupakan not ke-5 dari TONIC
"Dominus" berari Master: Masters the key.

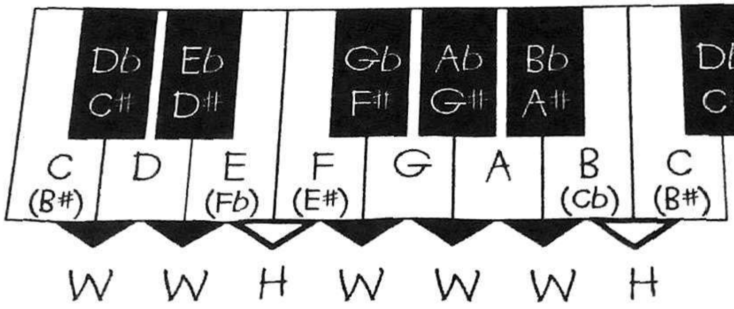
VI : SUBMEDIANT
Not ke-3 sebelum TONIC, berada di tengah antara TONIC dan SUBDOMINANT

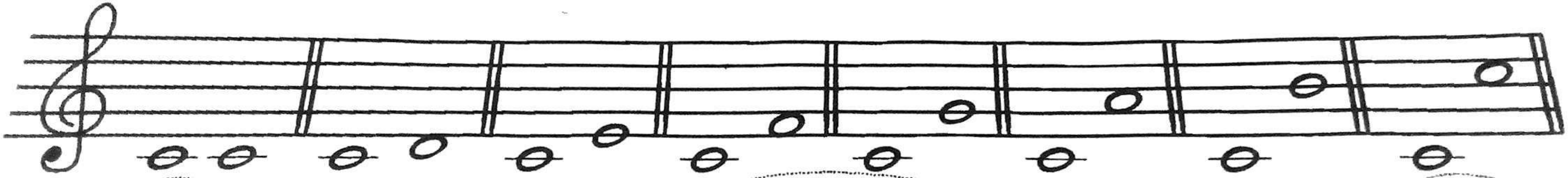
VII : LEADING NOTE
Not yang dibutuhkan untuk mengidentifikasi Major Scales.
LEADING NOTE selalu berjarak 1/2 (half step) di bawah TONIC

VII (NATURAL MINOR SCALES) : SUBTONIC
di bawah TONIC
SUBTONIC dalam Natural Minor Scales berjarak 1 (whole step) di bawah TONIC

STMB
SEKOLAH TINGGI MUSIK BANDUNG

MAJOR & PERFECT INTERVAL

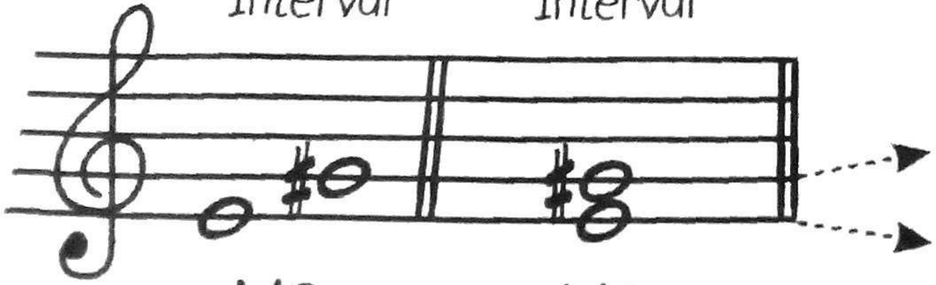




P1 M2 M3 P4 P5 M6 M7 P8

Melodic Interval

Harmonic Interval



M3 M3

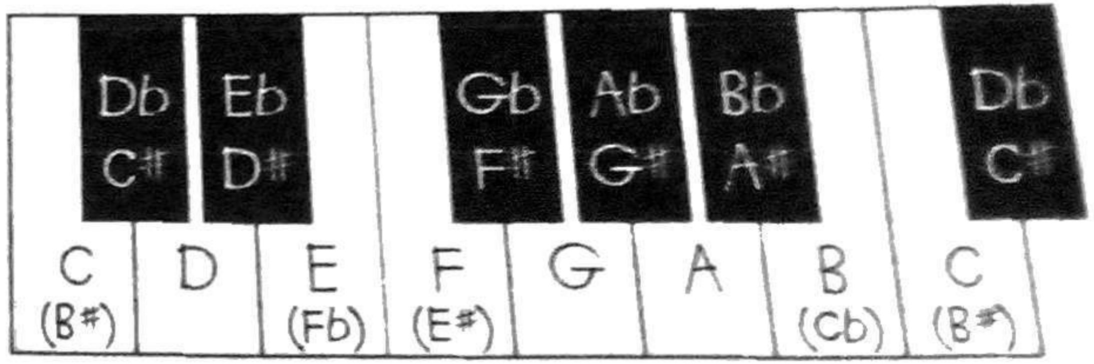
Upper Note = Not atas

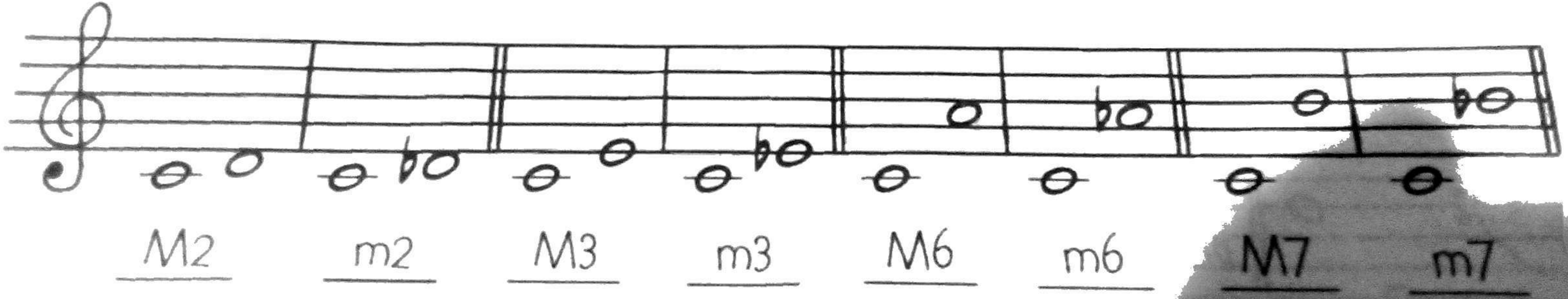
Keynote = Not bawah

31

MINOR INTERVAL

2, 3, 6, 7 : Upper Note turun setengah





STMB
SEKOLAH TINGGI MUSIK BANDUNG

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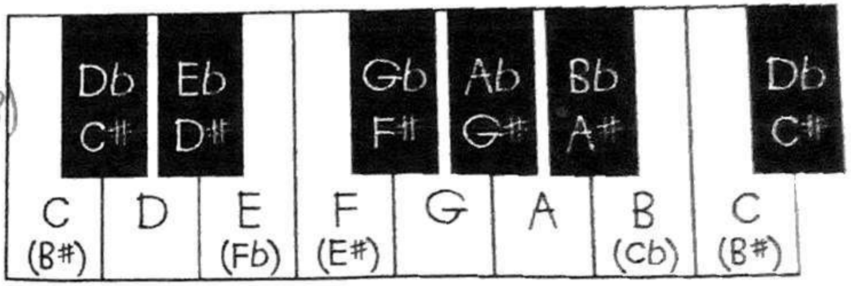
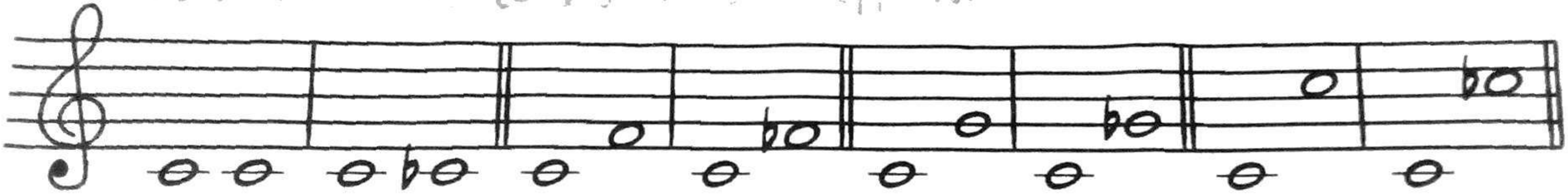
DIMINISHED INTERVAL

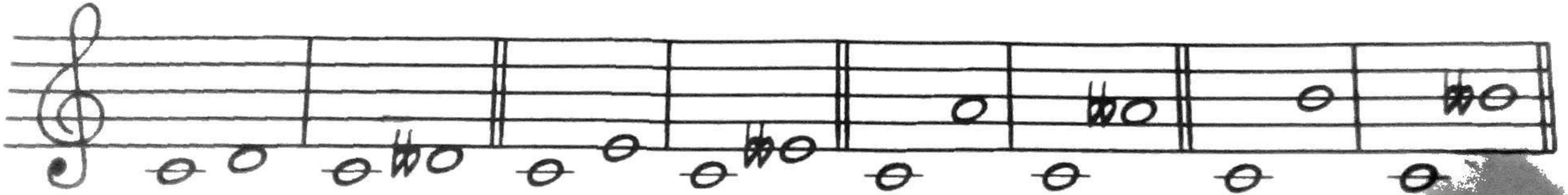
1, 4, 5, 8 : upper note turun setengah (P1, P4, P5, P8) −1/2

2, 3, 6, & 7 : upper note turun satu





P1 | d1 | P4 | d4 | P5 | d5 | P8 | d8



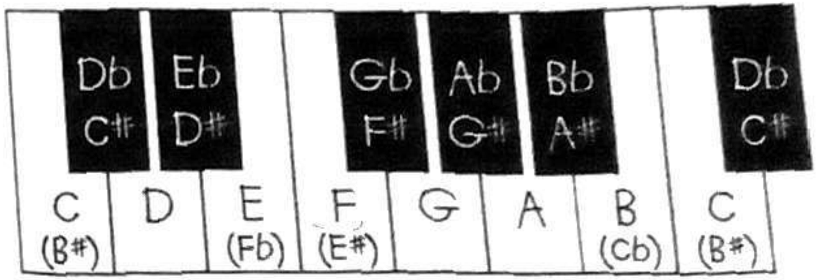
M2 | d2 | M3 | d3 | M6 | d6 | M7 | d7

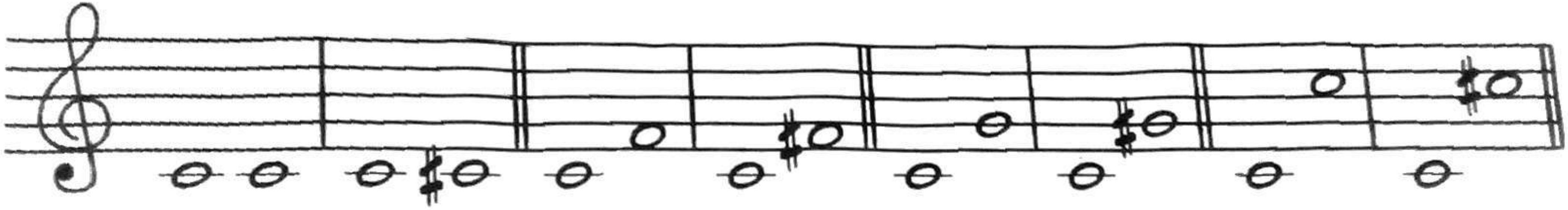
STMB
SEKOLAH TINGGI MUSIK BANDUNG

23

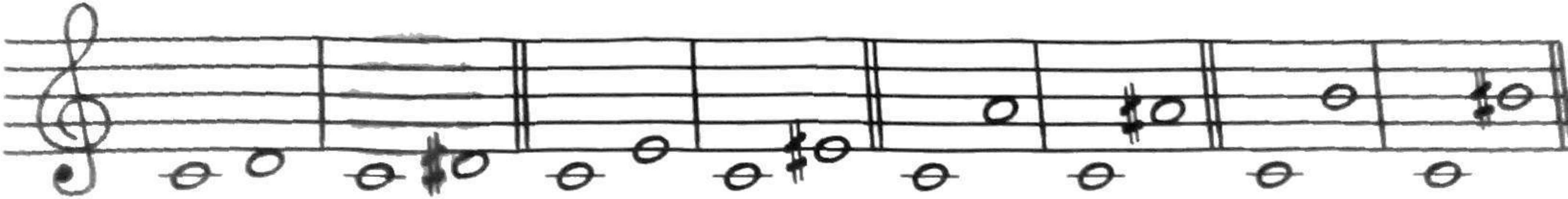
AUGMENTED INTERVAL

1, 2, 3, 4, 5, 6, 7, 8 : upper note naik setengah





P1 A1 P4 A4 P5 A5 P8 A8



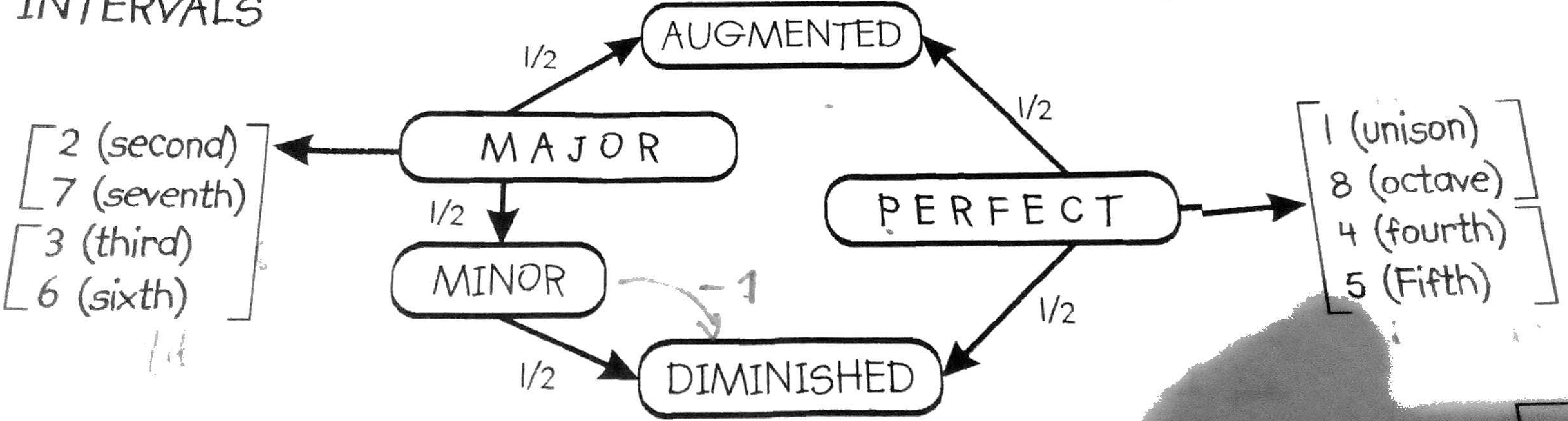
M2 A2 M3 A3 M6 A6 M7 A7

STMB
SEKOLAH TINGGI MUSIK BANDUNG

50	

Aug: lebih (besar) | Perfect: murni
Maj = Besar | Dim = kurang
Minor: kecil

INTERVALS



STMB

MUSIK BANDUNG

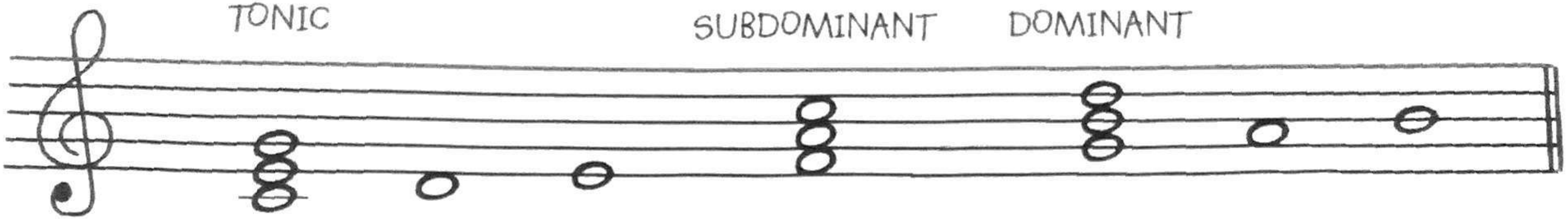
TRIAD	MAJOR	MINOR	DIMINISHED	AUGMENTED
G	G B D	G Bb D	G Bb Db	G B D#
D	D F# A	D F A	D F Ab	D F# A#
A	A C# E	A C E	A C Eb	A C# E#
E	E G# B	E G B	E G Bb	E G# B#
B	B D# F#	B D F#	B D F	B D# Fx
F#	F# A# C#	F# A C#	F# A C	F# A# Cx
C#	C# E# G#	C# E G#	C# E G	C# E# Gx

STMB
Sekolah Tinggi Musik Bandung

TRIAD	MAJOR	MINOR	DIMINISHED	AUGMENTED
F	F A C	F Ab C	F Ab Cb	F A C#
Bb	Bb D F	Bb Db F	Bb Db Fb	Bb D F#
Eb	Eb G Bb	Eb Gb Bb	Eb Gb Bbb	Eb G B
Ab	Ab C Eb	Ab Cb Eb	Ab Cb Ebb	Ab C E
Db	Db F Ab	Db Fb Ab	Db Fb Abb	Db F A
Gb	Gb Bb Db	Gb Bbb Db	Gb Bbb Dbb	Gb Bb D
Cb	[illegible]	[illegible]	Cb Ebb Gb	Cb Eb G

= PRIMARY TRIADS =

TONIC SUBDOMINANT DOMINANT

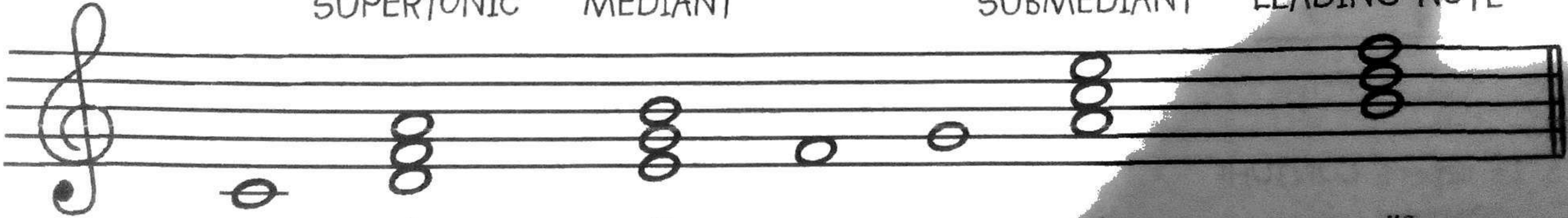


I IV V

CM FM GM

= SECONDARY TRIADS =

SUPERTONIC MEDIANT SUBMEDIANT LEADING NOTE



ii iii vi vii°

Dm Em Am B dim.

STMB
SEKOLAH TINGGI MUSIK BANDUNG

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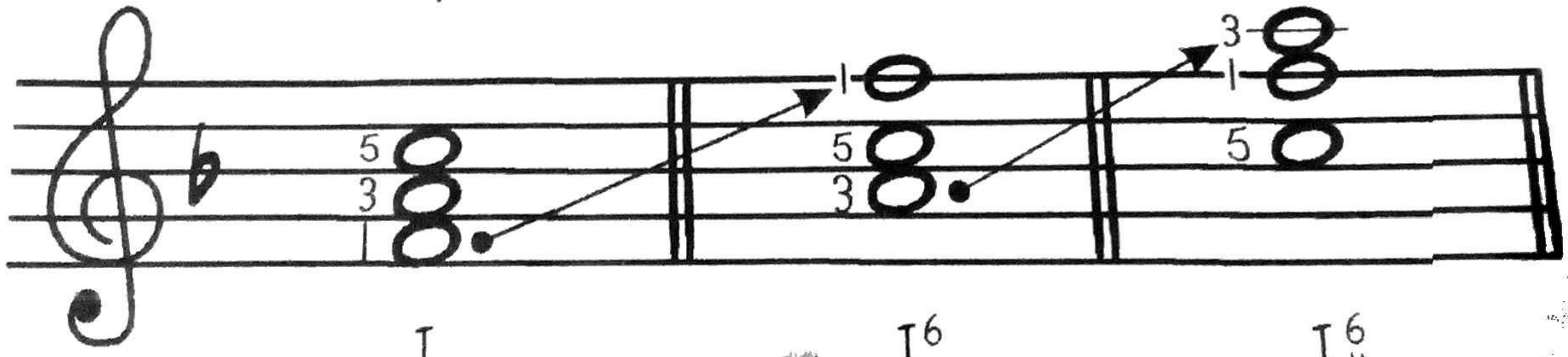
= TRIADS INVERSION = Pembalikan posisi root

Root position | 1st Inversion | 2nd Inversion



I	I^6	I^6_4
(F-A-C)	(A-C-F)	(C-F-A)

SEKOLAH TINGGI MUSIK BANDUNG

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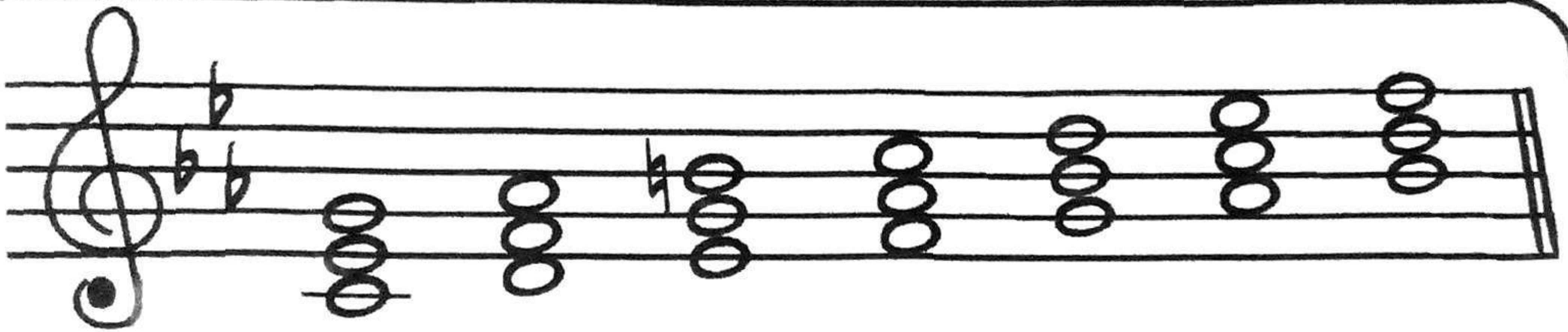
= THE QUALITY OF THE TRIADS IN HARMONIC MINOR SCALES =



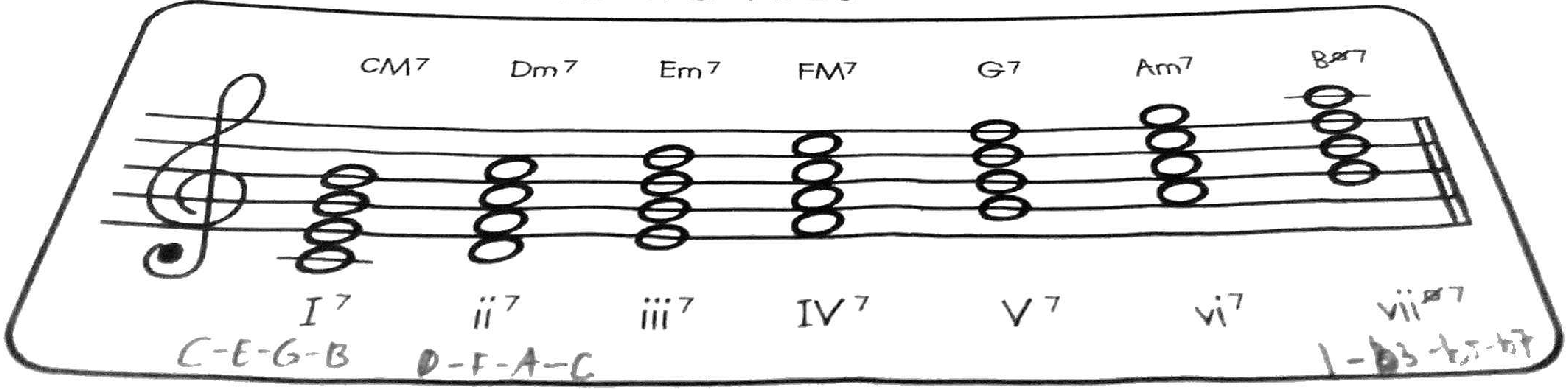
C-Eb-G	D-F-Ab	Eb-G-B	F-Ab-C	G-B-D	Ab-C-Eb	B-D-F
i	ii°	III+	iv	V	VI	vii°
mi	dim.	Aug.	mi	MA	Ma	dim.

3, 7 = ada accidental

STMB
SEKOLAH TINGGI MUSIK BANDUNG

/20

= SEVENTH CHORD IN MAJOR SCALES =



STMB
SEKOLAH TINGGI MUSIK BANDUNG

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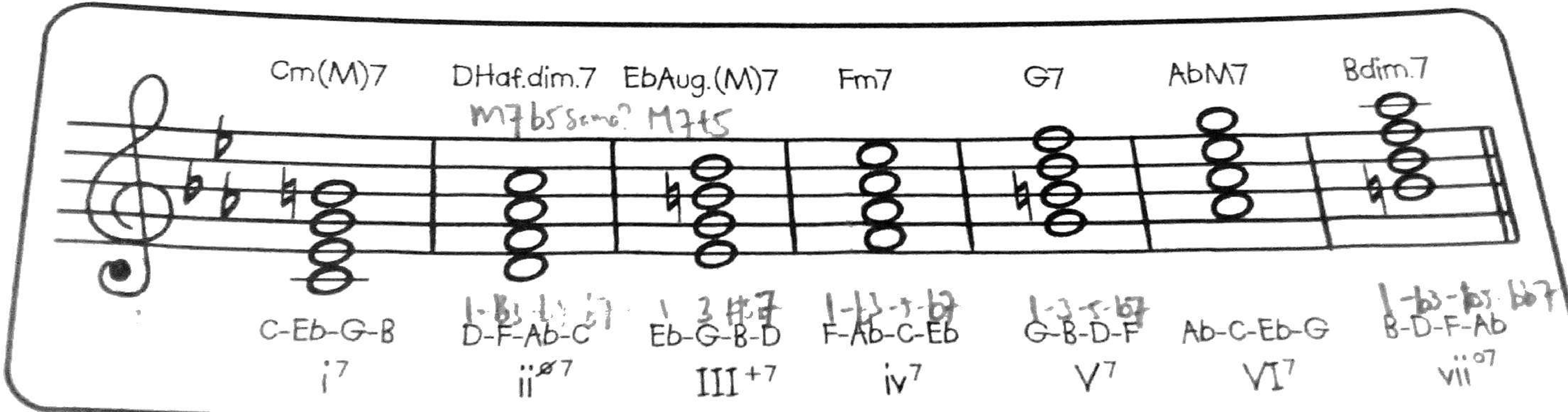
= THE QUALITY OF THE 7th CHORD IN HARMONIC MINOR SCALES =



SEKOLAH TINGGI MUSIK BANDUNG

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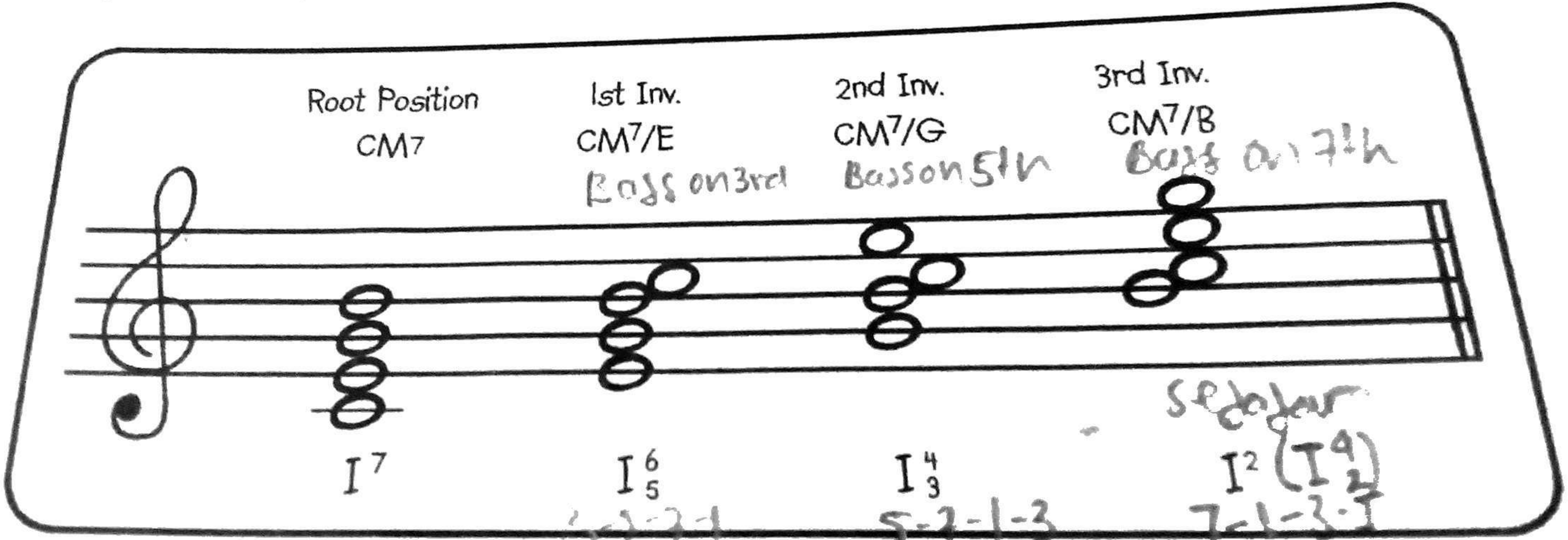
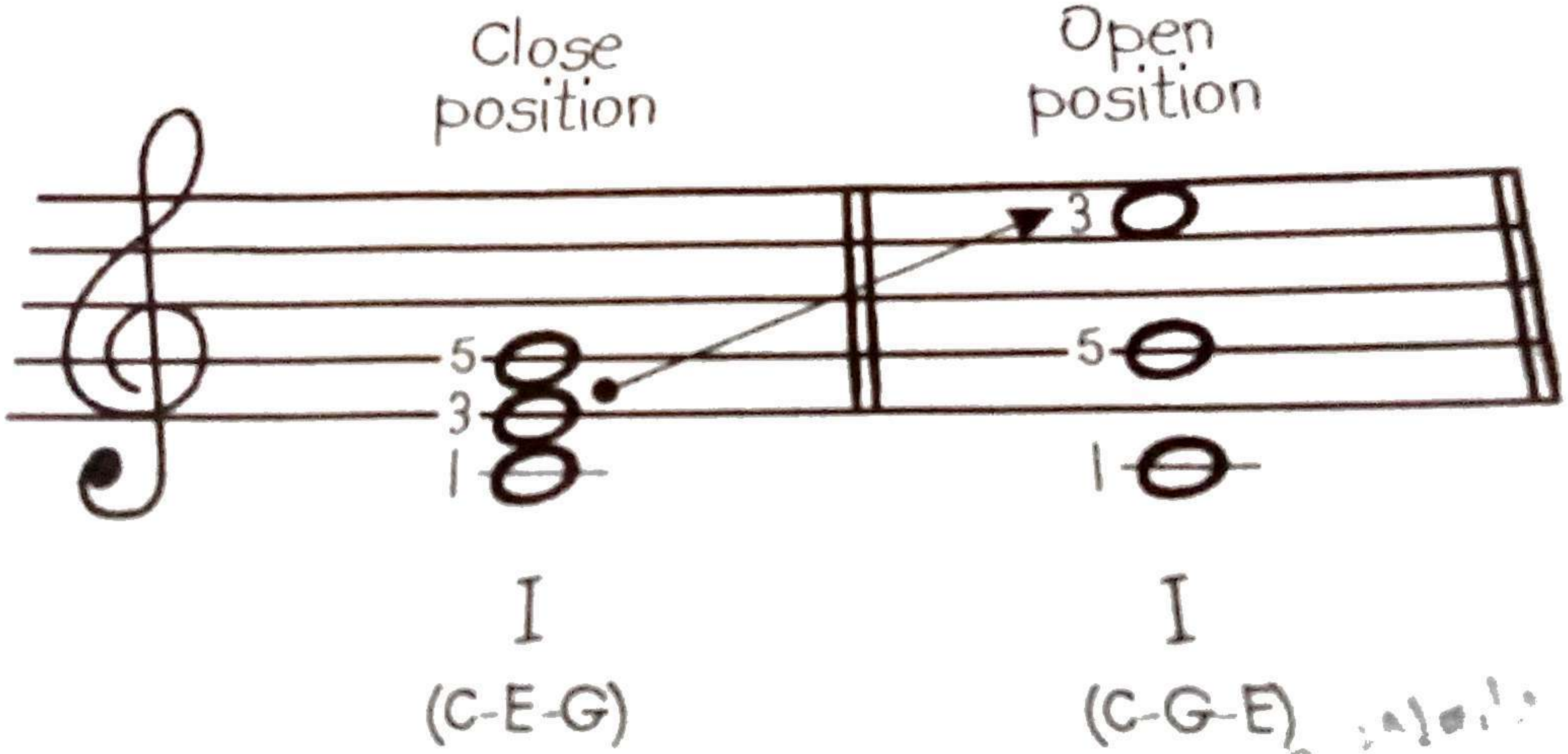
= SEVENTH CHORD INVERSION =



= TRIADS: CLOSE AND OPEN POSITION =



SEKOLAH TINGGI MUSIK BANDUNG

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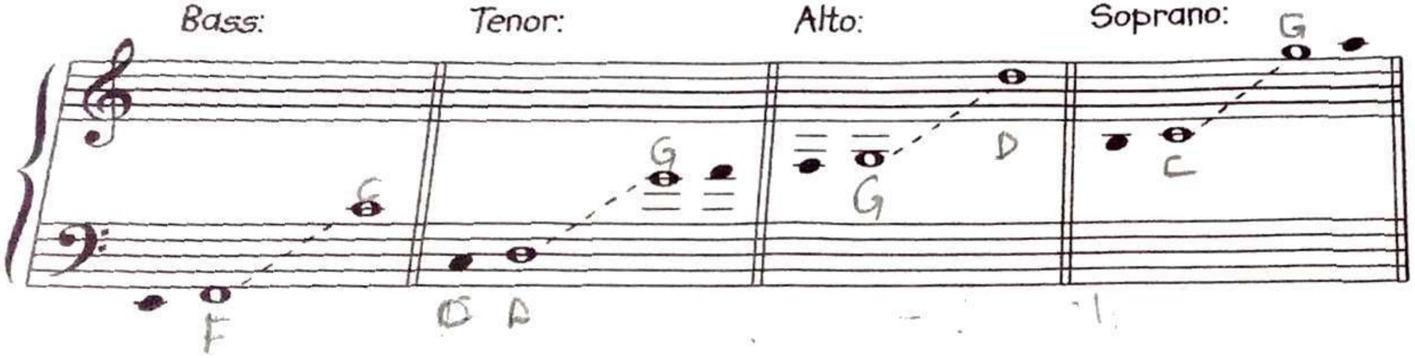
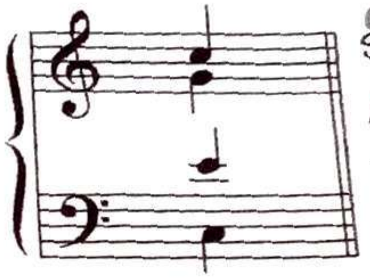
= VOICE LEADING IN FOUR-PART CHORALE WRITING =

1. VOICE RANGES



2. STEM POSITION

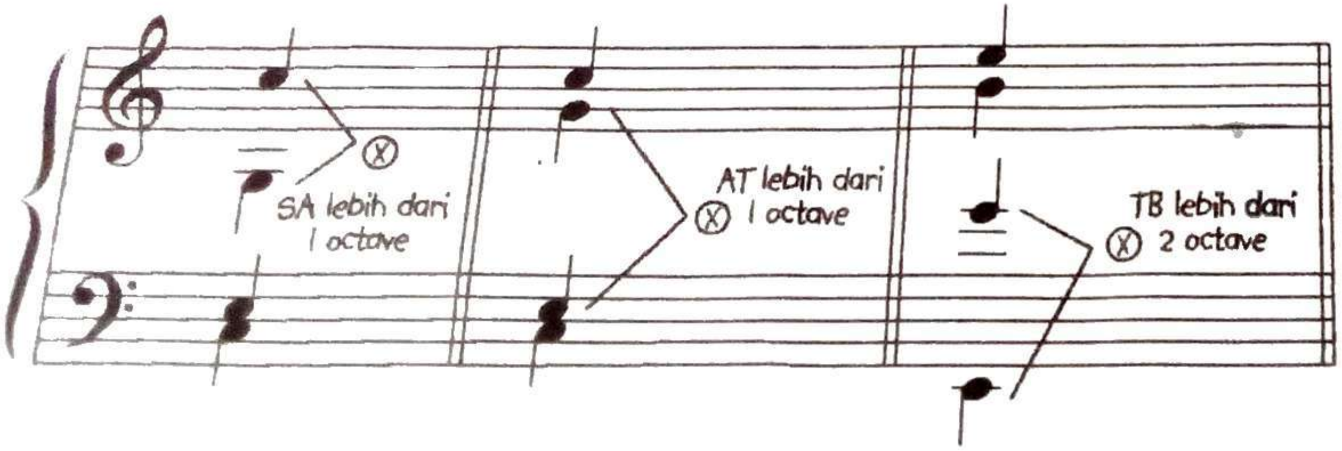


(Root)
Soprano ke atas,
Alto ke bawah,
Tenor ke atas,
Bass ke bawah.

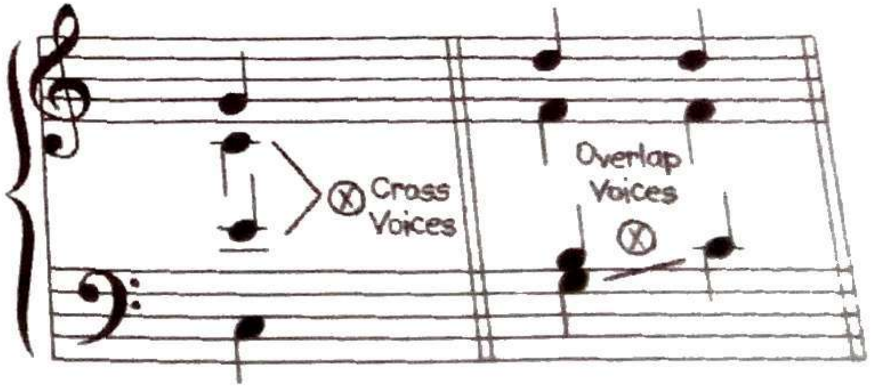
Triad ✓
Double root ✓

3. VOICE SPACING

a. Jarak SA dan AT maksimum 1 octave, dan jarak TB maksimum 2 octave



b. Hati-hati dengan Cross Voices atau Overlap Voices (HINDARI!!!)



STMB SEKOLAH TINGGI MUSIK BANDUNG

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= CADENCES: Authentic, Plagal, Half and Deceptive =

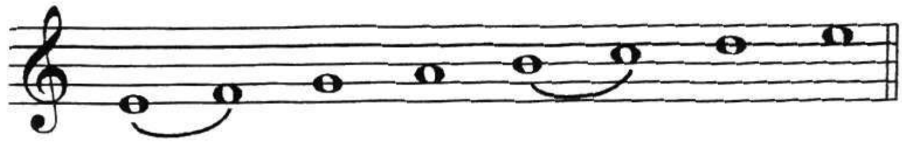
CADENCE		PROGRESSION
FINISHED	AUTHENTIC 1. Perfect Authentic Cadence (PAC) 2. Imperfect Authentic Cadence (IAC)	V ➡ I/i - Nada tertinggi pada chord I adalah ROOT ! - Nada tertinggi pada chord I adalah BUKAN ROO - Chord V atau chord I atau keduanya Inversi
	PLAGAL (PC)	IV ➡ I/i
UNFINISHED	HALF (HC)	any ➡ V
	DECEPTIVE (DC)	V ➡ not I (2,3,6,7)

DEGREE	TONIC	SUPER TONIC	MEDIAN	SUB DOMINANT	DOMINANT	SUB MEDIANT	LEADING NOTE/TONE
MAJOR SCALE	C	D	E	F	G	A	B
MODES	IONIAN	DORIAN	PHRYGIAN	LYDIAN	MIXOLYDIAN	AEOLIAN	LOCRIAN

C IONIAN (I)

D DORIAN (II)

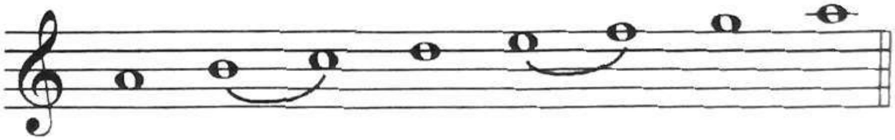
E PHRYGIAN (III)



F LYDIAN (IV)

G MIXOLYDIAN (V)

A AEOLIAN (VI)



B LOCRIAN (VII)